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Articles

***Rear Window* Revisited: Towards a Critique of Its Reflexive Spectatorship**

Hideyuki NAKAMURA

[Abstract]

Whereas Alfred Hitchcock has long been praised for his masterful manipulation of the spectator, many critics have seen the hero of Hitchcock's *Rear Window* (1954) as an allegory of the cinema spectator. The aim of this paper is to examine the relationship between the spectator who is incorporated into the film through Hitchcockian narration, and the spectator as an allegory invented by certain film critics and scholars.

Since the literal (real) cinema audience can never enter the film's space, the spectator-allegory must be figuratively rendered powerless over what he or she sees. This impotence is usually grasped in relation to the hero's attributes in the story (bound to a wheelchair etc.). But, I would like to demonstrate how the narration itself deprives the hero of his ability to move through space by means of formal devices: editing and mise-en-scène.

The spectator incorporated into the film, granted visual superiority over the hero through authoritative narration, may find it difficult to identify with him. In this case, one interpretative strategy to provide the hero with subjectivity is to liken him to a cinema spectator. In short, it is highly probable that the spectator-allegory has been produced as an effect of the film's reflexive spectatorship.

Historicizing Bungei Melodrama: Context, Production, and Criticism

Marie KONO

[Abstract]

This paper forms a part of a project for comprehending Japanese film history through sub-genres of melodrama. Here I put a category that is called "Bungei Melodrama" into focus. This cinematic sub-genre is mainly formulated from film adaptations of Japanese literature in the 1950s and the 1960s. Despite its great popularity among the female audience in those days, it has not garnered much serious critical attention until recently.

This article investigates the formulation and reception of Bungei Melodrama, examining three contemporary filmic contexts; a range of the adultery novel's craze which was called the "Yoromeki Boom," the exceptional process on the genre's construction in Shochiku, and the disdainful attitude toward this genre in film criticism. I demonstrate that Bungei Melodrama were based on the adultery novels for women, and completely systematized for female audience by film industry. As a result, it gave rise to the conflict between its quality as a women's film and mannish temperament of critical discourse. Finally, this paper will argue that the significance of Bungei Melodrama as just a women's film should be reevaluated, relocating the genre appropriately in the Japanese film history.

Transcendental Empiricism from Video Editing Software: Temporal and Spatial Characteristic

Juntaro IZUMI

[Abstract]

When we use video editing software, what kind of moving image do we experience? Also how can we describe the experience, revealing its properties? The subject of this article is to explore these questions and to concrete a model of the experience.

With development of information technologies, personal computers, software, applications and others, nowadays we are surrounded by opportunities to watch enormous amount of videos made by non-professionals. In other words, those opportunities point out that more and more people come to use video editing software.

In actual usage of the software, display structure of the editing is composed of several characteristic areas. In the first half of this paper, we will examine three of them which seem to be the most basic factors of the experience in it: Timeline, Program-monitor, and Timeline-Indicator. 7 figures will be used to represent some actual scenes of the software. Then in the second half, we will try to connect this examination with Gilles Deleuze's theory of transcendental empiricism, where our thoughts are brought to 'intensity' as the principle creating our experiences, from the midst of our actual experiences. Through this connection between examination of the experience and the theory of Deleuze, this article finally aims to demonstrate that the experience of moving image in video editing software becomes double experience in which moving image always implicates its own generation principle with its actual working.